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THE CLASSICAL WEEKLY

Entered as second-class matter November 18, 1907, at the Post Office, New York, N. Y., under the Act of Congress of March 1, 1879

VOL. VII

NEW YORK, NOVEMBER 15, 1913

No. 6

Some time ago Messrs. George Bell and Sons (London) published a series of Latin Picture Cards, sixteen in number ($5\frac{3}{4} \times 3\frac{3}{4}$ inches), giving a *Speculum Imperi Romani*. The cards were edited, with vocabularies and exercises, and a four-page circular of explanations and suggestions, by Professor Frank S. Granger, of University College, Nottingham. The purpose of the cards is twofold: to furnish a mirror of the Roman Empire "as it appeared at the time of the birth of Christ", and to further the use of the Oral Method (as Professor Granger calls it) of teaching Latin. "The first eight pictures present public life as it appears for the most part in the historians and orators: Caesar, Livy, Cicero". The titles of these pictures are *De Agmine*, *De Castris*, *De Portu et Navibus*, *De Obsidione*, *De Viis et Viatoribus*, *De Foro Romano*, *De Vicis Romanis*, and *De Senatu in Templum Convocato*. The last named picture is a reproduction of the well known fresco by Maccari, to be seen in the Palazzo Madama at Rome, which represents Cicero delivering his first oration against Catiline, and the latter surrounded by a vast array of *vacuefacta subsellia*. "The second eight pictures lead to the more intimate view of life which we gain from the poets". The titles here are *De Aedibus Romanis*, *De Instituendis Pueris*, *De Fundo et Arvis*, *De Pratis et Vinetis*, *De Rebus Sacris*, *De Circo*, *De Theatro*, *De Cena*. The first five of these are meant to "suggest the simple life of which Vergil, in his earlier poems, Horace, Tibullus, and even Ovid are the prophets". The last three "complete, in some sort, the panorama of the capital and present to the eye the pictures which Tacitus and Juvenal trace in different colours for the mind".

It may be said at once that the pictures themselves are, for the most part, a negligible quantity. They are far inferior, both in scientific accuracy and in artistic merit, to the illustrations which American publishers have long supplied so liberally for editions of the Classics meant for school use, and to the illustrations in English school editions of the Classics, as represented, for example, in such a book as G. F. Hill's *Illustrations of School Classics* (Macmillan, 1903), which arranges and describes the illustrations which up to that time had appeared in the various volumes of *Elementary Classics* published by The Macmillan Company. The picture of the Forum is good, although it presents the Forum as it was at the time of Vespasian, not at the time

of the birth of Christ (this same disregard of the period which the cards are supposed to represent is seen above in the quoted statement that the last three cards present to the eye the scenes Tacitus and Juvenal trace for the mind). The picture of the Roman house, so far as it goes, is good. That of the theater is very bad. It represents the ends of the auditorium as separated by a wide space from the front of the stage-structures: in other words, it gives thoroughly Greek parodoi. The theater, again, lies against a hill side, a Greek rather than a Roman arrangement, as is well known. Instead of a Roman orchestra, such as we see at Pompeii, for instance, it gives what looks like a very feeble attempt to reproduce the row of so-called throne seats which forms the row nearest the stage in the Theater of Dionysus at Athens. How any one could have seriously regarded this as a satisfactory picture of a Roman theater or have found any real help or comfort in the pictures meant to illustrate Roman shops (the latter picture is much worse even than Figure 26 in Middleton's *Remains of Ancient Rome*, 1.193, a curious blunder in an excellent book), or Roman *prata* and *vineta*, it is hard to see.

The interest and the value of these cards, then, will lie rather in the contribution which they seek to make to the use of the Oral or Direct Method of teaching Latin. On the back of each card is a

vocabulary which answers to the picture, *copia verborum*; a few questions to break the ground, *interrogatio*; materials for conversations and questions, *colloquium*.

The vocabularies contain in all about 500 words. It is expected that these will be mastered, so that the words "shall suggest not the English translation but the Roman object". The words, says Professor Granger, are for the most part common words. They "should be learnt by heart in this sense, that they can be applied to the pictures". To facilitate the correct mastery of them long vowels (hidden quantities included) are everywhere marked.

It will be well to illustrate some of these points concretely. On the first card, which deals *De Agmine*, the *Copia Verborum* includes 32 items, among them *capulus*, *ocrea*, *paludamentum*, and *cassis*. The rest of the card is as follows:

INTERROGATIO

Qui pontem transeunt? Cuiusmodi sunt signa legio-

num? Ubi est aquilifer? Quomodo vestitus est miles qui dextrā consistit? Cui paludamentum est proprium? Quo colore est?

COLLOQUIUM

Milites Romani milia passuum viginti fere itineribus iustis, magnis itineribus viginti quatuor cottidie contendebant. Miles quisque gravem ferebat sarcinam; impedimenta quae in iumenta a calonibus acta imponebant, novissimum sequuntur <an interesting combination of tenses, surely>.

Quot dierum frumenti copiam ferre iussi sumus? Quot milia passuum hodie contendemus? Quota hora sarcina tibi gravissima videtur? Cuiusmodi sunt loca per quae iter facturi sumus? Ubi castra vespere nobis ponenda erunt?

Professor Granger suggests how the material thus supplied on the cards may be developed:

The first questions are intended as specimens which the teacher will follow up or vary at his discretion in order to give a free command over the vocabulary. The replies will not involve as a rule "yes" or "no", because the words of the question should be repeated in the answer. "Num aquilifer pontem transit? Aquilifer pontem transit". When grammatical difficulties arise, they should be solved indirectly if possible. For example, instead of saying "what is the object of 'transit'?", the teacher will say "quid transit aquilifer?" or again, for "what is the subject of 'transit'?" he will say "quis pontem transit?" . . . If, however, grammatical difficulties defy this treatment, they should be explained in English. But with practice the teacher should be able to dispense with English and confine himself to Latin".

The next to the last sentence in this quotation makes one think of what Mr. Barss said of the part English should, in his opinion, play in the use of the Direct Method (THE CLASSICAL WEEKLY 6.44).

From work of this sort, surely, all teachers of Latin, together with their pupils, can derive much profit whether they avow themselves followers of the Direct Method or not. But it is after all hard to see wherein the work advocated by Professor Granger differs materially from that suggested by Professor B. L. D'Ooge, in his *Colloquia Latina*, published as long ago as 1888, as the "outgrowth of methods pursued by the author in his own classes" (D. C. Heath and Co.).

Lastly, says Professor Granger,

in order to guard against the inaccuracy which is the chief danger in the employment of the oral method, written exercises should accompany the use of the oral method.

He gives suggestions for such written work, warns the teacher against expecting too much from the oral method, on the ground that the ordinary individual cannot speak more than one or two languages at a time, and holds that "pupils will rarely be able to take up this series before their third year in the study of Latin". He has in mind, of course, English schools. One point he fails to make clear: whether the third year is the third year of the use, by the same pupils, of the Oral Method.

C. K.

WHY SHOULD THE CLASSICS BE STUDIED AND HOW?¹

Why should time and energy be spent in study of the Classics of Greece and Rome? This question perpetually recurs, and, just in proportion as each member of this Association has convinced himself of the importance of the classical cause, in that measure will he feel the need of giving to every man that asks a reason of the hope that is in him.

In an age when material success is largely counted the only real success, appeal in behalf of his higher nature to him who has surrendered himself to the strong current is all too likely to be made in vain. Having eyes he sees not that the past which he affects to despise is only a present rolled into the dark; the vital connection of that past with his present, the debt of gratitude which his present owes to that past he cannot see—cannot because through habit of putting light for darkness and darkness for light he has lost the power of distinguishing the one from the other. He is given over to believe a lie.

There is another class who ask the question genuinely, seeking light. To these we must endeavor to make answer in all sincerity. It is a composite class, the two elements of which have this in common that, inasmuch as both are in some measure, varying with the individual and his surroundings, inclined toward the Classics, as result either of their own experience and observation or of what others have told them, there is present an openness of mind in both which affords hope that under the direction of competent advisers the cause of the Classics, in great degree in this day submerged by other pursuits, may yet again be elevated to that prominence to which it is entitled on its own merit.

This is an age of keen business competition and, even though men be not consumed by the desire of amassing wealth for its own sake, still most men rightly feel themselves under the necessity of supplying the body's daily needs, and the pressure which this necessity naturally entails becomes heavier through the fierce competitive methods of modern life. A father who himself in youth enjoyed sweet communion with the muses and would gladly have his son subjected to the same beneficent influence realizes that conditions of life have changed and concludes, either independently or on consultation with those who, equally with himself, have lost the true sense of proportion, of balance, between the spiritual and the material, that the boy in order to make his way successfully in the world must have his mind stored with practical knowledge, must have fulness of acquaintance with those implements which he will use in the battle of life. There is in this attitude of the parental mind that which is praiseworthy, in so far as the welfare of the child is really desired; the

¹ This article gives the major part of a paper which was read before The Classical Association of Virginia.